Stolen Art Alert

Formerly ART THEFT ARCHIVE Newsletter *Volume 1 / Number 6 / June 1980*

Thomas Moran, *Landscape,* recovered in May by the N.Y. FBI office.

Vincent Van Gogh, *Le petit pont,* recovered in May by the N.Y.FBI office.

Honoré Daumier, *Man Chasing a Dog,* recovered in May by the N.Y.FBI office.

FBI's Changing Mandate Favors Art Investigations

This month the FBI has recovered five important art works that disappeared some time in the last year from a New York gallery. This recovery again demonstrates the leading role this agency has taken in the detection and recovery of stolen art. As the mandate of the FBI has changed in the last few years, shifting away from politically oriented investigations and focusing on fraud, corruption and white-collar crime, the investigation of high-value property losses has also assumed a higher rung among Bureau priorities. Now most major cities have special agents who deal exclusively with property losses, FBI headquarters has a computerized stolen art file, and in some areas special relationships of mutual assistance have been set up with local museums. All this adds up to an organization that can act more effectively and with greater finesse than in the past. As the art world begins to perceive this fact, the FBI is more frequently called into investigations, giving their agents a greater depth of understanding of the problems that surround the recovery of art.

The five works recovered in New

York last month include a Van Gogh painting entitled *Le petit pont,* a Daumier pencil and ink sketch of a *Man Chasing a Dog,* a Thomas Moran *Landscape,* and paintings by Dubois-Pillet and Irving Couse. These works were discovered missing last January, when the gallery began computerizing its inventory files. The gallery could not ascertain the exact date when the five works disappeared, but it had been several months since any of them had been seen. The gallery informed their insurance company of this mysterious disappearance, and the insurance company informed the FBI. Wishing to avoid publicity, they did not disseminate notification of the theft. However, an insurance investigator who was involved in the case informed the FBI.

The FBI's investigative jurisdiction over theft crimes is limited by Federal law to the investigation of interstate transport in stolen property whose value exceeds $5,000, theft from interstate shipments, and receiving of stolen property which has crossed state lines. However, when the property value exceeds $50,000, the FBI will routinely accept cases in which their assistance is sought by the owner of the property or his agent. Thus, the notification from the insurance company empowered the New York office to investigate this theft, even though no interstate transport had taken place.

A New York agent began working through informants to discover the whereabouts of the paintings. On May 2, a man was arrested in the process of trying to fence four of the paintings. On May 10, a second man was arrested and the fifth painting was recovered. To date, the identities of the men have not been released, but FBI sources say that they are not art world figures. The investigation of how the paintings disappeared from the gallery is still in progress.

While this investigation seems to employ commonplace enforcement techniques, it is important as an indication of the concentration on art crimes which has been apparent in recent months. This interest is not limited to the Northeast, where the FBI has always monitored and assisted the active art trade, but extends throughout the country.

In Cincinnati, the FBI office has recently concluded a successful investigation in which a painting by Henry Farny was recovered more than ten years after its disappearance from a local private collection. It appears now that a reproduction of the painting was substituted for the original by a domestic employee of the owner some time before 1969, when the owners were killed in an airplane crash. At the time of their death, the original Farny was missing from the estate.

A gallery in Cincinnati was recently offered the painting under circumstances that led them to consult the FBI. Working together, the gallery and Federal agents were able to piece together the painting's history. Eventually, an FBI agent entered the transaction and, posing as a gallery associate, arrested the thief.

In other areas, agents have begun combing periodicals for possible leads on stolen art. In Los Angeles, the FBI recovered a Salvador Dali print that had been stolen only a few days before in Madison, Wisconsin, by answering a newspaper ad that offered Dali graphics for sale. Throughout the country, the Bureau has made effective use of Federally-funded undercover fencing operations to recover stolen art. These operations were responsible for the recovery of the Rembrandt *Rabbi* belonging to the Bonnat Museum in Bayonne, France, the Rubens and Terborch works recovered in the famous Abscam operation, and the recent inquiry into the auction practices of the Jerrold Schuster Galleries in Middletown, New York, in which numerous forged bronzes, advertised as works by Remington, Tiffany, Rodin, and Degas, were seized.

Meanwhile, the Bureau continues its more traditional work of intervening on behalf of private or institutional collectors to recover works of art that have been missing for long periods of time, or which have been transported in interstate or international commerce. Examples of this activity are the recent recovery of two jades stolen from the Copan Regional Museum in Honduras, the recovery of a stolen Cropsey painting that surfaced in May at a New York auction, and the seizure of twenty-two works stolen from the DeShong Museum in Chester, Pennsylvania, which had been consigned for sale at a New York auction house.

To aid in these increased investigative activities, FBI headquarters has recently established a computerized National Stolen Art File, incorporating records of all losses reported to the Bureau. The file is still in an experimental stage, during which time the information it contains can only be used by the FBI's 58 field offices. The Bureau's legal department is considering the possibility of making this resource available to other enforcement agencies in the United States. This step would broaden the input into the system and help justify its costs in terms of overall use. It would also establish the Bureau as the center for investigative activities relating to art in the United States. This role seems appropriate, as the Justice Department now also houses Interpol (formerly under the Treasury Department), thus adding an international dimension to the scope of the FBI's resources. In Ottawa, Interpol-Canada is in the process of computerizing all Interpol stolen art reports, giving North America access to information on this subject that was not previously available.

It may be years before statistics on the effectiveness of this National Stolen Art File are available. But its establishment

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is a clear indication that the Federal government intends to develop a capacity to resolve art crimes which equals the effective central police units of the Western European countries, and thus to check the current rapid increase in American art thefts.

Helpful Employee Sues for Reward

Headaches continue for the Art Institute of Chicago, whose three famous stolen Cézannes were recovered last May. On the heels of the conviction of Nick Pace, a former museum shipping clerk, for the theft and fencing of the stolen paintings, a janitor at the Institute has filed suit seeking the full reward of $100,000 that was offered for information leading to the recovery of the paintings and conviction of the offenders. Antonio Vergara contends that he provided this information, and is therefore entitled to the reward.

According to published accounts of the theft and recovery, Vergara came forward shortly after the loss was discovered, with the information that he had encountered Pace one morning at about 6:00 AM, and Pace was carrying a flat, rectangular parcel. This information helped to focus suspicion on Pace, who was known to be one of several people who had access to the storage area in which the paintings had last been seen.

The Institute later administered polygraph tests to several employees who had had access to the storage closet. Pace refused to take the test and resigned his position at the museum. This compounded the suspicions of his guilt, and led the police to search Pace's apartment, where they found only some sheets of plexiglas pilfered from the Institute. Months later, Pace approached the Institute President, E. Laurence Chalmers, and offered to act as a go-between in returning the paintings. He was arrested while attempting to ransom the three works for $250,000.

Institute President E. Laurence Chalmers told IFAR that when the reward was posted, a three-man panel of outside experts was set up by the museum's insurers to screen reward demands. After the recovery of the paintings, the Institute recommended recognition of three individuals for their alertness and cooperation during the investigation. One of these was Antonio Vergara.

In December 1979, Vergara received a $4,000 check from the Institute. In his suit, Vergara contends that a letter he received at this time acknowledges that he aided in the recovery.

An Art Institute counsel told IFAR that no response has yet been filed to Vergara's civil claim.

Gallery Lookout Continues

Four Manhattan art dealers have contacted IFAR to report visits from the group of thieves reported in last month's *Stolen Art Alert.* Each gallery reported the visit of a man in his mid-forties with salt-and-pepper hair, who came into the gallery, asked questions about the objects on display, and took polaroid photographs. One of the four galleries experienced a theft shortly afterwards, which may have been linked to the theft pattern identified by New York police.

The procedure is for a man to case the gallery for objects that are not exceedingly valuable and can be easily shoplifted, then for a team of thieves—usually a man and a woman—to come later and execute the theft.

On May 9, a Madison Avenue gallery reported the theft of a Kieff sculpture entitled *Tientos,* which may have been stolen by this group. According to a gallery attendant, a man and a woman entered the gallery separately at the time of the theft. The woman engaged a gallery attendant by asking questions about a piece, and making telephone calls in order to arrange to buy it. After she left, the loss was discovered. A man, described as being in his late thirties or early forties, bearded, carrying a satchel and wearing a checkered sport jacket, was noticed in the gallery at the time the theft occurred.

Another gallery, on 57th Street, informed IFAR of the visit of a man who took polaroid photographs of several objects. The man had never been seen before, and his visit was unusual as the gallery experiences very little traffic.

A third gallery informed IFAR that they had been visited by a couple who were suspected of a theft from the gallery last year.

Derby School. Biscuit group, *Virgins Awakening Cupid,* after Angelica Kaufman. Disappeared June 4 from a New York gallery.

On June 4, a fourth gallery, on Madison Avenue, experienced a shoplifting theft of a Biscuit porcelain figure, which was taken from the gallery window without the thief being noticed. This same gallery lost a porcelain last year to thieves now under investigation.

The investigation continues, and anyone with information that may bear on this case is urged to call Lt. James Robert, Midtown North Precinct, Tel 399-9323, or IFAR, tel 879-1780.

Kieff Grediaga, *Tientos.* Its theft may relate to a current wave of gallery shoplifting in New York.

Stolen Items

The stolen works listed in this publication are grouped under six possible main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous, and within those categories, by more specific headings. An alphabetical index follows the list. The entries are numbered consecutively, for easy reference to the illustrations and index.

*The description of each stolen work is followed by the IFAR catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this publication, or who suspects that he has come in contact with an item in this publication, should contact IFAR. An asterisk * before the catalogue number means that a photograph of the the stolen work is available at IFAR, though not necessarily included in this issue.*

An effort has been made to document the objects reported, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners attributions. IFAR accepts no responsibility for these.

FINE ARTS

PAINTINGS, PASTELS, MIXED MEDIA WORKS, WATERCOLORS

American, 19th Century

1. **Washington Bogart COOPER** (1802-89). *Portrait of Samuel Seay*, ca 1830. Oil on canvas. 91.4 x 76.2 cm. Sitter's name: "Saml Seay" written in script below the figure. Bust portrait of a man facing left wearing a black suit, vest, dark bow tie and white shirt.
80.144. Nashville, Tn. 21-8 Oct 79.

2. **George INNESS** (1825-94). *Woodland and the Distant Valley*, 1863-4. Oil on canvas. 41 x 61 cm. Signed l/r. Ref.: Leroy Ireland, The Works of George Inness, Austin, 1965, no 257. A group of dense, tall trees at right in the foreground. Low bushy trees at left. Clearing in left foreground.
*80.124. North Londonderry, NH. Spring 80.

3. **Samuel LOCKETT.** *Portrait of General Sherman*. Oil on canvas. 2.24 x 1.47 m. General Sherman, dressed in a blue uniform, in a room with a window through which a gray building can be seen.
80.120.2. Baton Rouge, La. 28 Mar 80.

4. **Samuel LOCKETT.** *Portrait of Generals Robert E. Lee and Stonewall Jackson*. Oil on canvas. 2.59 x 1.83 m. Meeting of Confederate Generals, dressed in gray uniforms, before the battle of Chancellorsville, Virginia. They are mounted, Lee on a white horse, Jackson on a brown.
80.120.1. Baton Rouge, La. 28 Mar 80.

5. **William WENDT** (b Germany, 1865). *Landscape*. Oil. 63.5 x 76.2 cm. Signed l/l: "W. Wendt". Defoliated trees in middle ground, lake in background, with hills. A little red house is seen in center background. In soft green and violet. Gold frame.
*80.142.1. Los Angeles, Ca. Apr 80.

American, 20th Century

6. **Maurice BRAUN** (b 1877). *Point Loma, California*, 1926. Oil. 35.6 x 35.6 cm. Signed and dated on back: "To my daughter's 6th birthday, 1926 Maurice Braun". Impressionistic coastal landscape in predominantly yellow and blue colors. Heavy gilt frame.
80.142.2. Los Angeles, Ca. Apr 80.

7. **Joseph CORNELL** (b 1903). *The Palace*, 1943. Mixed media. 54.7 x 51.5 cm. Shadow box containing a model of a six-storied palace with tree-forms in background. Fine architectural details.
*80.122.1. Houston, Tx. 1969-75.

8. **Ralston CRAWFORD** (b 1906). *Silos*, 1939. Oil on canvas. 40.6 x 50.8 cm. Signed 1/1: "Ralston / Crawford". Two angular buildings connected by two narrow bands at windows in top section. Strong shadows on left structure. Partial circle at lower right. Shades of grey and brown with strong black accents.
*80.118.1. New York, NY. 14 Mar 80.

9. **Bryan HUNT** (b 1947). *Untitled*, 1978. Graphite and linseed oil on paper. 59.1 x 77.5 cm. Black abstract with white column rising at center and white visible at edges.
*80.118.2. New York, NY. 14 Mar 80.

Dutch, 17th Century

10. **Edwaert COLYER** (1673- ca 1702). *Girl and Boy Blowing Bubbles*, 1690. Oil on canvas on wood. 32 x 26.4 cm. Signed and dated u/l: "E. Colyer fe 1690". A boy and girl stand on a balcony which has an arched opening that looks out on trees and a large building. The boy holds a pipe in his mouth and a shell of soapy water in his left hand. The girl wears a hat and holds a bouquet of flowers in her left hand, points at bubbles with her right. She stands behind a stone table decorated with carved garlands of fruits.
*80.117. Des Moines, Ia. 25 Mar 80.

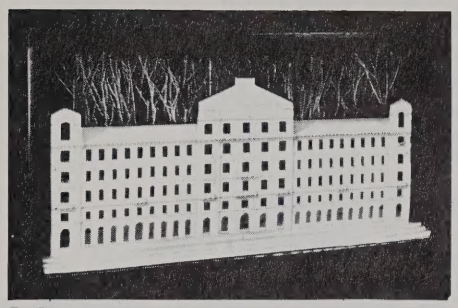
Dutch, 18th Century

11. **P. A. HOFMAN.** *Seascape*. Oil on canvas. 48 x 59 cm. Signed and dated l/r. Two sailing boats on a stormy sea. Spit of land with buildings juts out at right in the distance.
*80.146.2. Venraay, Netherlands. 22 Oct 79.

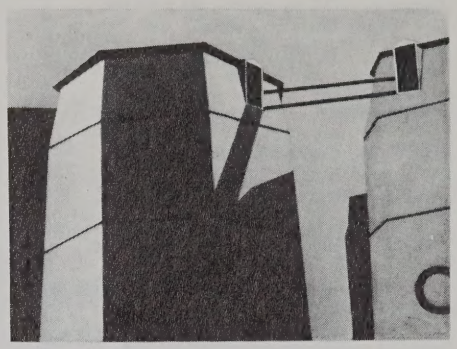
Dutch, 19th Century

12. **Lodewyk F. H. APOL** (b 1850). *Winter Landscape*. Oil on canvas. 19 x 28 cm. 80.146.8. Venraay, Netherlands. 22 Oct 79.

13. **DROVGTROOT.** *Landscape*. Oil on wood. 40 x 64 cm. Inv no 164. A Dutch landscape of thatched cottages and trees at left. Figures in center foreground.
*80.2.5. Santarem, Portugal. 29-30 Aug 79.



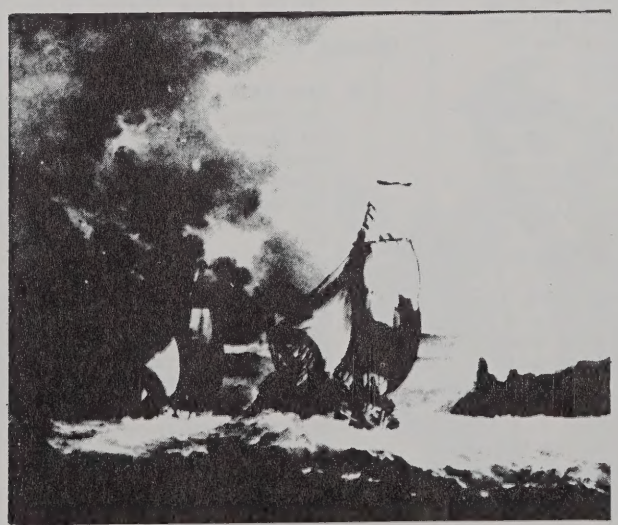
7. Cornell



8. Crawford

9. Hunt

10. Colyer



11. Hofman

14. **W. de GRUYTER** (1817-80). *Seascape*. Oil on panel. 22 x 34 cm. Sailing boat and steamship in rough seas off a rocky coastline. Men in a small boat amid breakers in right foreground.
*80.146.1. Venraay, Netherlands. 22 Oct 79.

15. *Seascape*. Oil on canvas. 40 x 60 cm. Two fishing boats in a storm.
*80.146.5. Venraay, Netherlands. 22 Oct 79.

Dutch, 20th Century

16. **Wim BOS.** *Cargo Ships in Harbor*. Oil on canvas. 60 x 100 cm. Two large ocean freighters and tug boats in a harbor.
*80.146.7. Venraay, Netherlands. 22 Oct 79.

English, 19th Century

17. **Richard Parkes BONINGTON** (1802-28). *On a French River*. Oil on canvas. 25 x 34 cm. Two men fishing from the shore in lower right foreground. The still river curves around a heavily treed strip of land on the left. Two sailboats silhouetted against far shore which has grass and trees giving way to a beach at right.
*80.134.1. London, England. Jan-Mar 80.

18. **E. COOPER.** *Cows Grazing*. Oil on canvas. 29 x 59 cm. Signed: "E. Cooper". Five cows, one standing, remainder sitting in flat landscape. River at right.
*80.146.4. Venraay, Netherlands. 22 Oct 79.

English, 20th Century

19. **Elizabeth BLACKADDER** (b 1931). *Still Life with Easter Eggs*. Watercolor. 45.7 x 55.9 cm. Signed.
80.150.4. Lexington, Ma. Apr 80.

Flemish, 16th Century

20. *Triptych*. Oil on wood. H 90 cm. Center panel depicts Deposition from the Cross. Crucifixion on the left wing and the Resurrection on the right wing.
*80.3.2. Louviers, France. 18 Jan 79.

Flemish, 17th Century

21. Att to **Sir Anthony van DYCK** (1599-1641). *Two Cavaliers*. Oil on wood. H 40 cm. Two horsemen on galloping steeds ride over the felled bodies of armed men. Frame richly decorated with bronze.
*80.3.3. Louviers, France. 18 Jan 79.

22. Att to **David TENIERS** (1610-90). *The Duet*. Oil on wood. 14 x 23 cm. A couple in 17th century clothing sitting on rocks in center. He holds a violin, she has a piece of paper. Behind them at left is a bent tree and a landscape receding in the distance.
*80.134.3. London, England. Jan-Mar 80.

23. Att to **David TENIERS** (1610-90). *Two Peasants in A Farm Yard*. Oil on wood. 14 x 23 cm. Man holding a rake over his left shoulder, talking to a woman in center. At left, part of a house is seen. At right is a house with smoke coming out of the chimney, nestled in a clump of trees.
*80.134.2. London, England. Jan-Mar 80.

French, 19th Century

24. **Baron Jean-Antoine Theodore GUDIN** (1802-80). *Seascape*. Oil on panel. 23 x 31 cm. Seascape with sailing boats at anchor in harbor during a storm.
*80.146.6. Venraay, Netherlands. 22 Oct 79.

25. **Louis VALTAT** (1869-1952). *Femme dans un escalier*. Watercolor. 26 x 20.3 cm. Stamped: "L.V". Flat composition of a woman in a pink blouse bending over a railing at the turning of a stairway. Gold frame.
80.150.2. Lexington, Ma. Apr 80.

French, 20th Century

26. **George BRANDRIFF.** *Breton Landscape*, 1929. Oil. 27.9 x 35.6 cm. Widow's name and date on back. Farmhouse and trees in Brittany.
80.142.3. Los Angeles, Ca. Apr 80.

27. **Ossip ZADKINE** (b Russia, 1890-1967). *The Village*, 1920. Watercolor. 52.1 x 36.8 cm. Signed and dated: "1920". Street climbing between two rows of houses toward a church. Blue and reddish-brown tones. In a gray and gold frame.
80.150.1. Lexington, Ma. Apr 80.

German, 15th Century

28. **NUREMBERG SCHOOL.** *Altarpiece*. Oak panel. 25.4 x 49.1 cm. Front of panel has gold background and depicts from left to right, St. Nicholas of Bari holding a crozier, a book and three balls, St. James of Tarentaise with crozier, and St. Germanus of Paris with crozier and key. Back of panel has a dark background depicting St. Lawrence with gridiron, St. Sebald of Nuremberg holding a model of a church, and the Angel Gabriel with a scroll.
*80.136. London, England. Winter 79.

German, 19th Century

29. **Otto KESSLER** (1830?-95?). *Accordionist*. Oil on canvas. 47 x 39 cm. Signed: "Kessler". Half-length male, wearing a beret, holding accordion, stands in front of buildings of a town.
*80.146.3. Venraay, Netherlands. 22 Oct 79.

Italian, 16th Century

30. **VENETIAN SCHOOL.** *Portrait of A Woman*. Oil on canvas. 62 x 49 cm. Frontal bust portrait of a young woman facing slightly to right but looking left. She wears a high-necked dress with a lace ruff in broadly-curving folds at the neck and two long strands of pearls. In an antique frame.
*80.127.2. Piacenza, Italy. Aug 79.

31. **VENETIAN SCHOOL.** *Portrait of A Woman*. Oil on canvas. 67 x 53 cm. Bust portrait of a woman in 3/4 left profile. She is plump, with dark hair and heavy brow, and wears a pearl necklace,

15. Dutch 19th c

18. Cooper

20. Flemish 16th c

22. Teniers

28. Nuremberg School, late 15th c

29. Kessler

drop earrings, and a dress with a deep v-neckline and a lace collar standing up behind her neck. In an antique frame.
*80.127.1. Piacenza, Italy. Aug 79.

Italian, 18th Century

32. **Francesco GUARDI** (1712-93). *San Pietro di Castello*. Oil on canvas. Ref.: Not included in Antonio Morassi, Tutti i Disegni di Antonio, Francesco e Giacomo Guardi, Venice, 1975. View across a Venetian canal of a domed church and tall bell tower. An arched bridge spanning the canal at left has several people on it. Several gondolas on the canal and a boat with sail partially raised in left foreground.
*80.128. New York, NY. 1978.

Portuguese, 16th Century

33. *St. Peter Martyr*. Oil on wood. 45 x 32 cm. Inv no 180. Three-quarter, bust length Dominican monk with simple halo and knife cleaving his bald scalp. Looks at viewer. Has almond-shaped eyes, short, thin beard and mustache.
*80.2.3. Santarem, Portugal. 29-30 Aug 79.

Spanish, 20th Century

34. **Salvador DALI** (b 1904). *Calma*. Gouache on paper. 50 x 45 cm. Signed c/r: "Dali". In the foreground a woman and a man smoking a long pipe stand in front of a patterned surface upon which rests a lute. Behind them in the background is a beach and water with four sailboats.
*80.139.3. Barcelona, Spain. 18 Dec 79.

35. Att to **Salvador DALI** (b 1904). *Forcas*. Oil. 20 x 25 cm.
80.139.17. Barcelona, Spain. 18 Dec 79.

36. Att to **Salvador DALI** (b 1904). *Sombras*. Oil on cardboard. 37 x 45 cm. Unsigned.
80.139.2. Barcelona, Spain. 18 Dec 79.

37. **Salvador DALI** (b 1904). *Surrealista*. Oil on cardboard. 50 x 45 cm. Signed: "Dali".
*80.139.1. Barcelona, Spain. 18 Dec 79.

38. **Joan MIRO** (b 1893). *Femme attrapant un oiseau*, 1973. Gouache on cardboard. Signed c/r: "Miro". Abstract.
*80.147.2. Rockville Centre, NY. 28 Dec 79.

39. **Joan MIRO** (b 1893). *Femme attrapant un oiseau*, 1967. Gouache on paper. 73 x 51 cm. Signed l/r: "Miro". Abstract.
*80.147.1. Rockville Centre, NY. 28 Dec 79.

PRINTS AND DRAWINGS

American, 19th Century

40. *Wall of A Museum*. Pencil. 30.1 x 10 cm. Six framed works, drawn in perspective, hang on a wall. Silhouette of a human figure at bottom.
*80.122.5. Houston, Tx. 1969-75.

American, 20th Century

41. **Harold ALTMAN** (b 1924). *Figure and Foliage no Seven*. Black and white etching. Approx 25.4 x 30.5 cm. Small slender woman with white dress and hat stands in front of a full flowering tree. A second tree is cut off at left.
*80.85.3. Boulder, Co. 16 Jan 80.

42. **Wayne THIEBAUD** (b 1920). *Downgrade Study no Two*, 1979. Ink and colored pencil on paper. 20.3 x 12.1 cm. Aerial view of buildings on a street on a steep hill. In a silver leaf frame.
*80.131.2. San Francisco, Ca. Feb 80.

43. **Wayne THIEBAUD** (b 1920). *Palms*, 1965. Etching. 27.9 x 38.1 cm. Inscribed: "For John Berggruen". From an edition of twenty-five. Row of eighteen palm trees which cast their shadows into the foreground. Framed in pewter-colored wood frame with mat.
*80.131.1. San Francisco, Ca. Feb 80.

Austrian, 19th Century

44. **Gustav KLIMT** (1862-1918). *Sketch of A Girl's Head*. Pencil drawing. 61 x 61 cm. Signed above her right shoulder: "Gustav Klimt". Head and shoulders of a young woman facing right. She is bare shouldered, her hair is pulled up with curls on her cheeks. Finely-drawn brow; eyes slightly downcast.
*80.85.1. Boulder, Co. 16 Jan 80.

French, 19th Century

45. **Andre DUNOYER DE SEGONZAC** (1884-1974). *Jeune femme en profil*. Ink. 19.1 x 17.1 cm. Signed. Characteristic curving of the nose wing. In a gold frame.
80.150.3. Lexington, Ma. Apr 80.

French, 20th Century

46. **Jean COCTEAU** (1889-1963). *Untitled*. Crayon, colored pencil and pen on white paper. 50.8 x 40.6 cm. Signed l/r: "Jean Cocteau". Profile of a girl's head seen against a background of wavy lines. Her eyebrow is a vine, her eye is in the shape of a fish. A border of wavy lines and dots across the lower edge. In primary colors.
*80.85.2. Boulder, Co. 16 Jan 80.

Italian, 20th Century

47. **Renato GUTTUSO** (b 1912). *Caffe Greco*. Engraving. 60 x 80 cm. 36/90. Interior scene of a Greek cafe with seated and standing figures. Two arched doorways. Chandelier at center top.
*80.125.1. Rome, Italy. 29 Jul 79.

48. **Renato GUTTUSO** (b 1912). *Nude Man and Woman Embracing*. Pen and ink. Signed l/r. Man standing, seen in 3/4 view. Woman seen from rear.
*80.125.2. Rome, Italy. 29 Jul 79.

49. **Renzo VESPIGNANI** (b 1933). *Skyscraper Under Construction*. Print.
80.150.5. Lexington, Ma. Apr 80.

Spanish, 20th Century

50. **Salvador DALI** (b 1904). *Caprichos*. Each engraving 36 x 28 cm. Initialed: "E.A." Set of eighty engravings from the "Caprichos" series by Goya, superimposed with original dry etchwork by Dali. Set is in a brown leather case with a gold border.
*80.139.5. Barcelona, Spain. 18 Dec 79.

51. **Salvador DALI** (b 1904). *Chair*. Dry point. 72 x 55 cm. Signed. Serial no 120/250.
80.139.12. Barcelona, Spain. 18 Dec 79.

52. **Salvador DALI** (b 1904). *Chair*. Dry point. 72 x 55 cm. Signed. Serial no 208/250.
80.139.13. Barcelona, Spain. 18 Dec 79.

53. **Salvador DALI** (b 1904). *Cosmos Series (Three)*. 85 x 58 cm. Signed. One is entitled "Unicornio" and another "Los Pajaros.".
80.139.8. Barcelona, Spain. 18 Dec 79.

54. **Salvador DALI** (b 1904). *Diners de Gala*. Lithographs. 72 x 55 cm. Signed. Series of twelve. They are still lifes of various kinds of food.
80.139.7. Barcelona, Spain. 18 Dec 79.

55. **Salvador DALI** (b 1904). *Divina Comedia Series*. Ten engravings, each 22 x 28 cm. Signed.
80.139.16. Barcelona, Spain. 18 Dec 79.

56. **Salvador DALI** (b 1904). *Floralia Series*. Each engraving 22 x 32 cm. Signed. Six engravings showing abstract flowers.
80.139.15. Barcelona, Spain. 18 Dec 79.

57. **Salvador DALI** (b 1904). *Invencion*. Engraving. 58 x 38 cm. Signed.
80.139.9. Barcelona, Spain. 18 Dec 79.

58. **Salvador DALI** (b 1904). *La Petonoire or mujer echando ventosidad*. Pen and ink on paper. 18 x 30 cm. Signed.
80.139.4. Barcelona, Spain. 18 Dec 79.

59. **Salvador DALI** (b 1904). *Reloj Blando*. Dry point. 72 x 55 cm. Signed.
80.139.11. Barcelona, Spain. 18 Dec 79.

60. **Salvador DALI** (b 1904). *Senora Toro*. Engraving. Signed. Serial no 107/150.
80.139.14. Barcelona, Spain. 18 Dec 79.

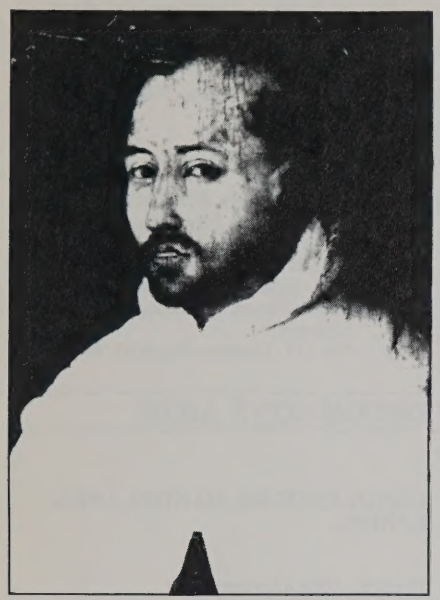
61. **Salvador DALI** (b 1904). *Venecia*. Signed. No. LXV/CVC. Rectangular resin engraving.
80.139.10. Barcelona, Spain. 18 Dec 79.

62. **Salvador DALI** (b 1904). *La Vida Sueno*. Each etching 36 x 28 cm. Series is numbered 32. Series of thirty-two.
80.139.6. Barcelona, Spain. 18 Dec 79.

SCULPTURE

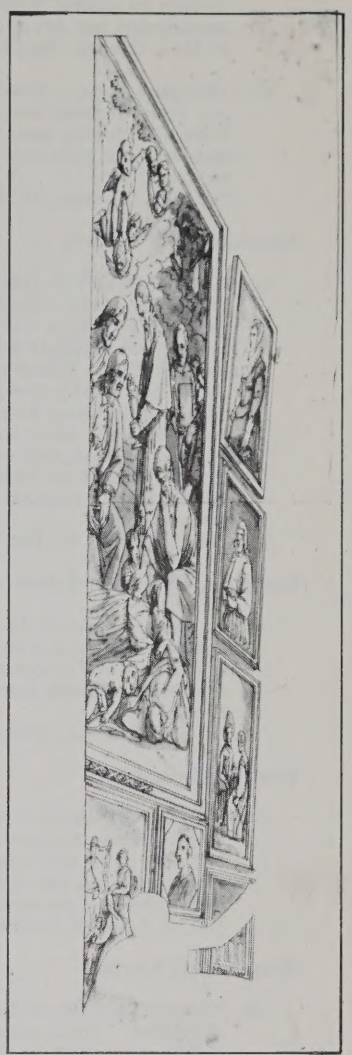
American, 19th Century

63. **Frederic REMINGTON** (1861-1909). *The Bronco Buster*. Bronze. No 391/1000. Cowboy on a horse who is standing on its hind legs. Replica reproduction cast 2/3 of original size.
80.132.1. Clayton, Mo. 30 Jan 80.



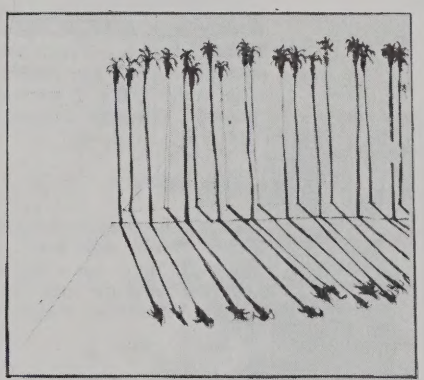
33. Portuguese 16th c

38. Miro



40. American 19th c

39. Miro



43. Thiebaud

65. American 19th c

64. **Frederic REMINGTON** (1861-1909). *The Outlaw*. Bronze. No 386/1000. Cowboy on a horse. Replica reproduction cast 2/3 of original size. 80.132.2. Clayton, Mo. 30 Jan 80.

65. *Galloping Horse*. Metal. 54.6 x 78.8 cm. Textured metal weathervane of a horse with flowing mane and tail. Left front hoof and right rear hoof attached to vertical bars.
*80.122.2. Houston, Tx. 1969.

American, 20th Century

66. **Andre HARVEY** (b 1941). *The Hitchhiker*, 1973. Bronze with brown patina. H 66 cm, wt 110 kg. Signature, number and copyright date appear on base. No 13/20. Foundry mark: "T-X" of the Tallix Foundry, Peekskill, NY. Male with long sideburns, long hair combed back, dressed in jeans, open-necked shirt and denim jacket, with right arm extended, thumb up. Holds a strap with left hand which supports a knapsack on his back.
*80.123. Miami, Fl. Dec 79.

European, Century unknown

67. *St. Peter*. Silver. H 12 cm. Small statuette of a bearded man holding a key in one hand and a book in the other. Octagonal base with four animals for feet.
*80.3.18. Louviers, France. 18 Jan 79.

French, Medieval

68. *Virgin*. Polychromed wood. H 50 cm. Standing figure attired in draped robes, holds her gown with right hand and an object in her left arm. Cloak fastened by crossed cords at the neck.
*80.3.1. Louviers, France. 18 Jan 79.

French, 15th Century

69. **VALENCIENNES SCHOOL.** *Polyptych*. Silver, silver-gilt and wood. H 30 cm. Mark of the Guilde des Orfevres de Valenciennes. Paintings of four musical angels in lower panels of the doors, reticulated upper sections. Richly dressed figure of a Virgin carries a reliquary and stands on a wooden pedestal of the 19th c.
*80.3.10a-b. Louviers, France. 18 Jan 79.

French, 16th Century

70. *Virgin and Child*. Polychromed alabaster. Robust, standing Virgin holds the semi-nude figure of the Child in her left arm and an oval-shaped vessel in her right.
*80.3.9. Louviers, France. 18 Jan 79.

German, 15th Century

71. *St. Roch*, 1490-1500. Polychromed oak. Approx h 70 cm. Standing saint in pilgrim's cape, wears a hat, holds staff in his left hand, points to his bared right leg with his right hand. Also on the pedestal with him are a small standing angel at his right side and a dog seated at his left.
*80.145.1. Ottweiler, Federal Germany. 12 Oct 79.

German, 16th Century

72. *Madonna and Child*, ca 1570. Limestone. Approx h 75 cm. Standing Madonna, wearing a crown, holds Child in her left arm, a scepter in her right hand. Child holds a globe in his right hand and a bunch of grapes in his left.
*80.145.5. Ottweiler, Federal Germany. 12 Oct 79.

73. *St. Catherine*. Polychromed oak. Approx h 70 cm. Standing saint wearing a low-necked gown and turban. She holds a sword in her right hand, a broken wheel in her left. Set on an octagonal base.
*80.145.2. Ottweiler, Federal Germany. 12 Oct 79.

German, 17th Century

74. *Madonna and Child*, ca 1620. Limestone. Approx h 75 cm. Standing Madonna holds the Child in her left arm, balances a globe on the fingertips of her right hand. Child makes sign of benediction with his right hand and touches the top of the globe with his left. Statue base is round.
*80.145.4. Ottweiler, Federal Germany. 12 Oct 79.

75. *St. Catherine*. Polychromed oak. Approx h 70 cm. Standing on a pedestal, right knee bent, wearing a fitted bodice, flowing skirt, and cape, and holding a broken wheel in her right hand and a sword in her left. Her head and arms are large in proportion to her body.
*80.145.3. Ottweiler, Federal Germany. 12 Oct 79.

German, 18th Century

76. *Bishop*. Limestone. Approx h 55 cm. Blesses with his right hand, holds crosier in his left. Statue has a base and is hollowed out at the back.
80.145.11. Ottweiler, Federal Germany. 12 Oct 79.

77. *Monk*. Polychromed walnut. Approx h 35 cm. Monk on a pedestal wears a cowl and abbot's cross. Vestiges of color remain.
80.145.9. Ottweiler, Federal Germany. 12 Oct 79.

78. *St. Gregory*, ca 1740. Limestone. Approx h 60 cm. Standing, bearded saint wearing long robes, papal tiara, holds his arms up and out from his body. Has gold and silver decoration.
*80.145.7. Ottweiler, Federal Germany. 12 Oct 79.

79. *St. Jerome*, ca 1740. Limestone. Approx h 60 cm. Standing, bearded saint dressed in cardinal's robe and hat leans forward on his bent left leg, both hands held out from his body. His lion crouches at his right side. Has gold and silver decoration.
*80.145.6. Ottweiler, Federal Germany. 12 Oct 79.

80. *St. Nicholas*, ca 1760. Limestone. Approx h 65 cm. Saint, dressed in mitre, robe and cloak, holds crosier in his left hand, blesses three boys in a tub with his right hand.
80.145.10. Ottweiler, Federal Germany. 12 Oct 79.

German, 20th Century

81. *St. Louis*. Limestone and wood. Approx h 40 cm. Dressed in armor and a cloak, he holds a globe in his left hand.
80.145.8. Ottweiler, Federal Germany. 12 Oct 79.

Italian, 17th Century

82. Style of **Nicolo ROCCATAGLIATA.** *Putto from A Firedog*, ca 1600. Bronze. Approx h 33 cm. Mus no 8432-1863. Standing putto, right knee bent, right arm outstretched, left hand at breast. Figure surmounted one of pair of andirons.
*80.133. London, England. 14 Apr 80.

DECORATIVE ARTS

CANDLESTICKS, CANDELABRA, LAMPS

French, 18th Century

83. *Candelabra (Pair)*. Gilt bronze and marble. Branched candelabra carried by women who stand on round white marble bases decorated with garlands of gilt bronze. Each candelabrum has three branches decorated with spiral foliage. The three branches are joined by chains which also link them to a central pole.
*80.3.6. Louviers, France. 18 Jan 79.

CERAMICS, POTTERY, PORCELAIN

French, 18th Century

84. *Potpourri*. Porcelain, ormolu. Approx h with base 30.5 cm. Yung Cheng period(1723-35) porcelain vase decorated with gourd vines and butterflies in Louis XV mounts. The top mount has branches, one of which culminates in a large, glazed, porcelain flower.
*80.151. New York, NY. Apr 80.

CLOCKS, TIMEPIECES, WATCHES

English, 19th Century

85. *Pocket Compass with Sundial*, 1803. Brass. Approx diam 10.2 cm. Engraved: "to Horatio Nelson RN from ELH 1803".
80.129. New York, NY. Apr 79.

French, 19th Century

86. *Mantel Clock*. Bronze and gilt bronze. Face of clock inscribed with maker's name. Figure of a black bull standing on a gilt base decorated with leaf motifs and daisies. The clock rests on the animal's back, and is surmounted by cupid holding an arrow, kneeling in a shell.
*80.3.4. Louviers, France. 18 Jan 79.

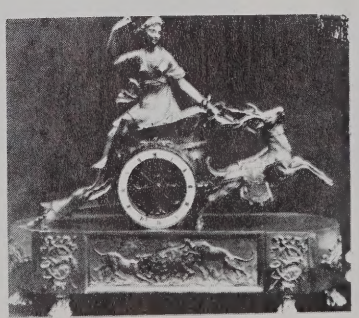
87. *Mantel Clock*. Gilt bronze. 40 x 50 cm. Diana, the huntress, seated in a chariot which is pulled by two leaping deer. The body of a hind is pulled

66. Harvey

69. Valenciennes School

70. French 16th c

84. French 18th c



87. French 19th c

behind the chariot. The dial forms the wheel of the chariot. Frieze on the base shows dogs attacking a boar. Stands on six paw-like feet.
*80.3.5. Louviers, France. 18 Jan 79.

JEWELRY

American, 19th Century

88. **TIFFANY AND COMPANY.** *Scent Bottle with Set-in Watch*. Gold, enamel, small diamonds. Initialed: "A.B. to C.S.B. August 1889". Decorated with enamel forget-me-nots and small diamonds. Attached to a short chain and ring.
*80.107.3. New York, NY. 27 Mar 80.

European, 19th Century

89. *Seal*. Embossed gold. Set with a yellow, semi-transparent stone and attached by a carved ring to a white ribbon. Carved with curvilinear designs.
* 80.107.33. New York, NY. 27 Mar 80.

European, Century unknown

90. *Marriage Ring*. Silver. H 9.5 cm, wt 100 gm. Engraved with Hebrew inscriptions. Modern ring rendered in Renaissance style. Has typical tower form which opens to reveal a Torah open on a pulpit.
*80.148.2. New York, NY. 5 May 80.

91. *Marriage Ring*. Silvergilt. H 9.5 cm, wt 85 gm. Engraved with Hebrew inscriptions. Modern ring rendered in Renaissance style. Has typical tower form, hinged side opens to reveal a Torah opened on a bimah.
*80.148.4. New York, NY. 5 May 80.

Russian, 20th Century

92. *Pectoral Cross*. Gold, emeralds, amethyst, pearls. Set with emeralds and an amethyst in the center. Suspended from a very long gold chain with two strands of links, adorned with small, delicate pearls.
80.130. Alexandria, Egypt. 3 Oct 79.

LITURGICAL OBJECTS

European, Century unknown

93. *Reliquary*. Silver. H 40 cm. An upright reliquary consisting of a figure standing on a pentagonal windowed structure surmounting a large round knob mounted with five round stones. Base of pedestal decorated with ribbon-like designs.
*80.3.19. Louviers, France. 18 Jan 79.

94. *Reliquary Cross*. Copper-gilt. H 30 cm. Chased and embossed with overall leaf designs on a stippled background. Large irregular stones in four trefoil-shaped ends and on vertical cross-bar.
*80.3.14. Louviers, France. 18 Jan 79.

French, 15th Century

95. *Ciborium*. Silver-gilt. H 40 cm. Stamped with Liege mark. Covered chalice with carved upright scalloping on base of bowl, embossed foliage on lid, stem, and base. Topped by a simple cross.
*80.3.16. Louviers, France. 18 Jan 79.

French, 16th Century

96. *Chalice*. Copper-gilt, silver. Unadorned cup with hexagonal scalloped foot decorated with foliage and fleurs-de-lis. Knobbed stem with six round stones.
*80.3.15. Louviers, France. 18 Jan 79.

German, 16th Century

97. *Monstrance*. Silver-gilt. H 35 cm. Gothic-style with knobbed stem and a petal-shaped base. It is topped by a coral cabochon.
*80.3.11. Louviers, France. 18 Jan 79.

Italian, 14th Century

98. *Processional Cross*. Enamel, silver-gilt, copper-gilt. Silver-gilt central figure of Christ with transulcent, enamelled portraits in each finial. Scalloped base is copper-gilt.
*80.3.12. Louviers, France. 18 Jan 79.

99. *Processional Cross*. Silver-gilt, rock crystal. Silver-gilt cross with finial cells of rock crystal. Each cell surrounded by cabochons and faceted glass-like beads. Pyramidal base.
*80.3.13. Louviers, France. 18 Jan 79.

Spanish, 17th Century

100. *Paten*. Solid gold, diamonds, emeralds and enamel. Diam 22.9 cm. Plate has a raised rim with twelve oval enamelled medallions surrounded by engraved leaf motifs. Alternate medallions set in embossed motifs. Center has a chased and embossed design set with more enamelled medallions, diamonds and emeralds.
*80.149. New York, NY. 6 May 80.

OBJECTS OF ART

European, Century unknown

101. *St. Michael, the Archangel, Slaying the Devil*. Oval cameo. H 4 cm.
*80.3.17. Louviers, France. 18 Jan 79.

SILVER

Danish, 20th Century

102. **Georg JENSEN** (1866-1935). *Acorn Pattern Flatware (Twelve Place Settings)*. Sterling silver. Pattern first issued in 1915.
*80.137.1 a-l. Sudbury, Canada. 29 Dec 79- 3 Jan 80.

103. **Georg JENSEN** (1866-1935). *Beaded Pattern Flatware (Eight Place Settings)*. Sterling silver. Pattern first issued in 1910.
*80.137.2 a-h. Sudbury, Canada. 29 Dec 79- 3 Jan 80.

104. **Georg JENSEN** (1866-1935). *Candlesticks (Two)*. Sterling silver. 80.137.4a-b. Sudbury, Canada. 29 Dec 79- 3 Jan 80.

105. **Georg JENSEN** (1866-1935). *Tea Service (Six Piece)*. Sterling silver. 80.137.3a-f. Sudbury, Canada. 29 Dec 79 - 3 Jan 80.

French, 19th Century

106. **VIEILLARD.** *Sauce Boats (Pair)*. Silver. Marked: "Vieillard". Sauceboats with swan's neck handles on pedestal feet and flat, circular bases. Coat of arms on the sides.
*80.3.7. Louviers, France. 18 Jan 79.

107. *Preserve Jar*. Silver and glass. Glass jar encased in a silver frame which supports twelve spoons marked with a cock. Small figure of Bacchus holds a cup in his hand on the lid.
*80.3.8. Louviers, France. 18 Jan 79.

Polish, 19th Century

108. *Megillah*, ca 1830. Silver case. L 16.5 cm. Cylindrical case chased with three bands of scrolling foliage, traces of gilt, the ends applied with a band of zigzag decoration, baluster handles, with "Hamelech " scroll, with repairs.
*80.148.3. New York, NY. 5 May 80.

ANTIQUITIES

MIDDLE EASTERN

Sculpture, Babylonian (3000-1500 BC)

109. **AMLASH** (Province of Mezandran, Northwestern Iran). *Kneeling Woman*. early first millenium BC. Bronze. H 12.1 cm. Nude female holds up a vase in offering. Slender form with large ears and hands.
*80.122.10. Houston, Tx. 1969-75.

110. **SUMERIAN.** *Sleeping Goose*. Polished hematite. 1.9 x 3.2 cm. A stylized bird form, neck turned so that the head rests on its back. Used as a weight.
*80.122.3. Houston, Tx. 1969-75.

Sculpture, Assyrian (1200-612 BC)

111. *Ibex*. Bronze. 4.2 x 7.7 cm. Figure of a striding wild goat. Antlers, hooves, tail, beard and under belly indicated by incised lines. Attached to a flat plinth.
*80.122.6. Houston, Tx. 1969-75.

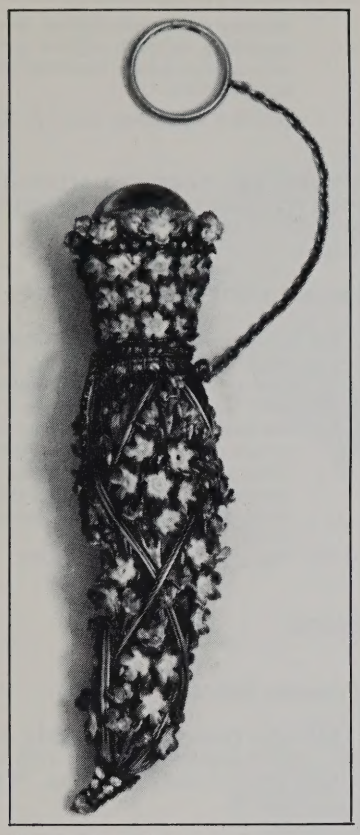
Jewelry, Byzantine (8th-13th C. AD)

112. *Pendant with Head of Medusa*. Bronze. Diam 6.4 cm. Amulet against women's troubles. Obverse: "Mother of God, help her who wear (this) , Amen. So be it Lord." Reverse: "Hystera (womb) black and blackened, like a snake you crawl, like a serpent you hiss, like a lion you roar and like a lamb you lie down."
*80.122.11. Houston, Tx. 1969-75.

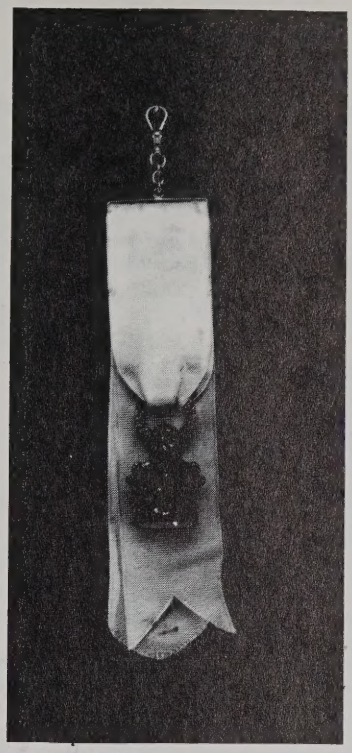
GREEK

Sculpture, Classical (6th-4th centuries BC)

113. *Cock*. Terracotta. H 12.7 cm. Short stubby-legged figure with a cockscomb and a fanciful tail.
*80.122.4. Houston, Tx. 1969-75.



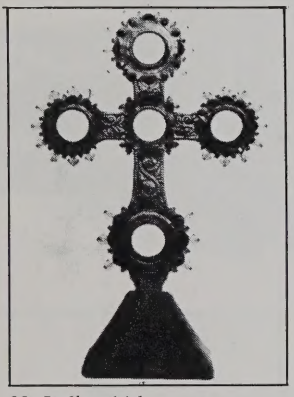
88. American 19th c



89. Seal 19th c

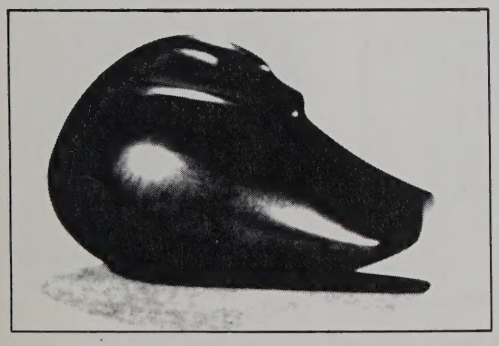
95. French 15th c

109. Amlash, early
1st millenium BC



99. Italian 14th c

100. Spanish 17th c



110. Sumerian ca 2000 BC

111. Assyrian 6th c BC

113. Boeotian 5th c BC

ETHNOGRAPHIC OBJECTS

AFRICAN

114. *Necklace*. Gold. L 2 cm each bead, h 3 cm each talisman. Composed of sixteen lozenge-shaped beads. Attached to the necklace are two talismans, one of which is the god Baith. Also attached to the necklace is a label marked no 1569.
*80.138. Khartoum, Sudan. 26 Jan 80.

OCEANIC

115. **PALEMBEI** (Middle Sepik, New Guinea). *Ducks (Pair)*. Wood. 27 x 24.4 cm. Stoppers for long bamboo flutes. Forms depicted in stylized poses. Incised lines on wings, beaks and eyes.
*80.122.8a-b. Houston, Tx. 1969.

ORIENTAL ART

CHINESE

Ceramics, Ch'ing Dynasty (1644-1912 AD)

116. **CHIEN LUNG PERIOD** (1736-95). *Foo Dogs (Pair)*. Ceramic. H 50.8 cm. No 215 inscribed on base in indelible ink. Multi-colored glazes, blues, greens, whites. Ears may be broken off.
*80.143.4a-b. Miami, Fl. 15 Nov 79.

117. *Dancing Figures (Pair)*, early 19th c. Terracotta. Approx h 45.7 cm. No 216 inscribed on base in indelible ink. A man and a woman each with one arm raised.
*80.143.5a-b. Miami, Fl. 15 Nov 79.

118. *Elephants (Pair)*, early 19th c. Ceramic. No 217 A inscribed in indelible ink on base. Elephant mounted on a base with a stand on his back for supporting an urn.
*80.143.2a-b. Miami, Fl. 15 Nov 79.

119. *Urns (Pair)*, 19th c. Ceramic. No 15X inscribed on base in indelible ink. Small, hexagonally shaped with a panel on each side alternating Chinese letters and floral motifs. Set in a hexagonally-shaped saucer.
*80.143.3 a-b. Miami, Fl. 15 Nov 79.

Implements, Ch'ing Dynasty (1644-1912 AD)

120. *Elephant Incense Burner*, early 19th c. Bronze. H 61 cm. No 213 inscribed on base in indelible ink.
80.143.1. Miami, Fl. 15 Nov 79.

Paintings, Ch'ing Dynasty (1644-1912 AD)

121. **LI SHIH-CHO** (active mid-18th c). *Figures Looking at A Painting*. Ink and colors on paper. 205.7 x 58.4 cm. Signed l/r with the seals of the artist. Acc no EL 6.76.7. Vertical scroll painting shows a scholar admiring a vertical scroll painting which is being held up by a servant; another servant stands nearby holding a jug of wine. The scholar toasts the figure in the painting who is gazing at a vase containing large fungi.
*80.121. Berkeley, Ca. 21 Apr 80.
Reward

Textiles, Ch'ing Dynasty (1644-1912 AD)

122. *Lady's Coat*. L 109.2 cm. Embroidered with a central dragon surrounded by four others in gold file and with blue cream and red peony clusters, clouds and precious objects in satin stitch and Peking knot, all on a red ground.
*80.148.1. New York, NY. 5 May 80.

INDIAN

Implements, Modern - 19th C. AD

123. *Gunpowder Horn*. Jade. 12 x 3 cm. Inv no 40.6/68. Low relief carving. Set with a red jewel at the lip.
*80.135.1. Delhi, India. 8 Jan 80.

Sculpture, Medieval - 10th C. AD

124. **CHANDELLA DYNASTY** (950-1203). *Head of A Surasundari*. Sandstone. H 16.5 cm. Head of a full-faced, smiling figure with closed almond-shaped eyes. Hair expressed by parallel wavy lines. Elaborate hair-do at nape. Incised lines for eyebrows. From Khajuraho.
*80.122.7. Houston, Tx. 1969-75.

Textiles, Modern - 19th C. AD

125. *Coat*. L to hem 125 cm, approx w at hem 280 cm. Inv no 40.1038/190. Gold, brocade and lacework.
*80.135.3. Delhi, India. 8 Jan 80.

126. *Skirt*. Damask, gold. Inv no 40.256/187. Red damask with gold embroidered border.
*80.135.2. Delhi, India. 8 Jan 80.

JAPANESE

Sculpture, Edo Period (1615-1868)

127. *Buddha*. Bronze. H 71.1 cm. No 212. Seated on a lotus base.
*80.143.6. Miami, Fl. 15 Nov 79.

MISCELLANEOUS

ARMS AND ARMOR

American, 19th Century

128. **COLT.** *Revolver*, 1871. Silver plate, white pearl grips. Barrel 12.1 cm. Engraved on grips with a steer's head and "J. C. M." Serial no 309543. .45 caliber, six shot revolver is factory engraved. Once owned by Colonel Zack Miller.
80.114.2. Oklahoma City, Ok. Spring 80.

129. **PATENT FIREARMS MANUFACTURING CO.** (Paterson, NJ). *Revolver*, 1836. Barrel 15.2 cm. Serial no 241. .36 caliber, cap and ball revolver with much original blue remaining and with original one piece walnut grips intact. Engraved cylinder worn smooth.
80.114.1. Oklahoma City, Ok. Spring 80.

BOOKS, DOCUMENTS, HISTORIC PHOTOGRAPHS, MANUSCRIPTS, MAPS

Flemish, 15th Century

130. (Franco-Flemish School). *Illuminated Page from A Book of Hours*. Vellum. 16.8 x 12.6 cm. Recto has Nativity scene with Mary sitting on a bed in a stable, reading; Child in manger pats the nose of one of the two animals which look in. Latin text below picture begins with an elaborate "D." Stylized floral border. Verso has just text, less elaborate floral motif.
*80.122.9. Houston, Tx. 1969.

COINS

Canadian, 20th Century

131. *Ten Dollar Gold Coin*, 1913. Gold. One edge nicked on rim (1/2 oz.).
80.137.5. Sudbury, Canada. 29 Dec 79- 3 Jan 80.

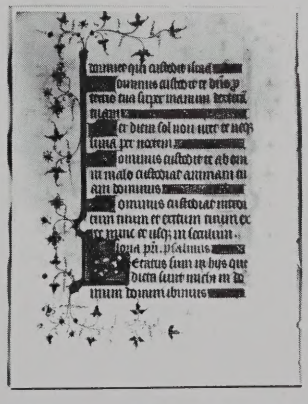
114. Sudanese

115. Middle Sepik

124. Chandella Dynasty

125. Indian 19th c

130. Franco-Flemish School 15th c



130. Franco-Flemish School 15th c

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Recoveries

An eighteenth-century portrait of the prominent East Hampton clergyman Samuell Buell, reported missing from the Long Island Historical Society *(Stolen Art Alert,* Feb. 80, no 3) has been found on the museum's premises along with several other missing objects. The painting disappeared from the Society's entrance hall last October. It was found, along with ten other paintings and a number of books belonging to the Society, secreted in the basement of the building. The disappearance of these objects has been linked to one of the Society's custodial personnel.

Five paintings stolen in May 1979 from a private collection in Madrid, Spain, have been recovered there. A Belgian national who was negotiating to buy the paintings at the time of the recovery has been arrested, along with two Spanish and two Portuguese citizens. The paintings are:

Att to Francisco de Goya y Lucientes. *Prince Carlos Isidro (Art Theft Archive Newsletter,* Dec 79, no 35).
Att to Francisco Goya y Lucientes. *Virgin Mary in Old Age. (Art Theft Newsletter,* Dec 79, no 36).

Juan de Toledo. *Landscapes* (two). *(Art Theft Archive Newsletter,* Dec 79, nos 32-3).

Att to Francisco de Zurburan. *Still Life with Crockery. (Art Theft Archive Newsletter,* Dec 79, no 34).

Other recoveries:

Att to Rembrandt van Rijn. *Portrait of an Old Man.* Ref: Horst Gerson, *Rembrandt Paintings,* London, 1971, no BR 241, p 538. Stolen from National Art Gallery, Oslo in Apr 80. Recovered in Paris, Apr 80.

After Rembrandt van Rijn. *Rabbi.* Stolen in West Palm Beach, Florida, Feb 80. Recovered in New Orleans, La, Apr 80.

After Diego Velasquez. *Portrait of Philip IV.* Stolen in West Palm Beach, Florida, Feb 80. Recovered in Yuma, Arizona, Apr 80.

Tiffany Studios. *Blue Dragonfly Lamp. (Stolen Art Alert,* Jan 80, no 79. Stolen Nov 79 in Winona, Minnesota. Recovered Apr 80 in Minnesota.

Kentucky Flintlock Rifle, ca 1790-1810. *(Stolen Art Alert,* Mar 80, no 94. Stolen Mar 79 in Wolcott, Vt; recovered Mar 80.

Bulletins

A small painting by Frederic Remington was stolen on May 21 from the Joslyn Art Museum in Omaha, Nebraska. It was removed from the wall during visiting hours. Thefts of this nature have been common in the Midwest over the past two years. In 1978, five Midwestern museums experienced thefts of works by Frederic Remington and Charles Russell, two of the most popular American western artists.

In April 1978 a pen and ink drawing by Charles Russell was stolen from the Joslyn Museum as part of this trend.

In 1979 the FBI arrested two groups of people involved in fencing Russell paintings stolen during the 1978 rash of museum thefts. The Joslyn Museum Russell was not among the works recovered at that time. There may be reason to assume that this recent theft of a Remington painting is linked to the previous incidents.

An eighteenth-century Indian bronze figurine of Hanuman was stolen from the Asian Art Museum of San Francisco in Golden Gate Park. The loss was discovered on the morning of May 6, and it appears that the piece was removed from its plexiglass case just before closing time on May 5. Two other objects in the same case, one of which was of considerably greater value than the Hanuman, were left behind by the thieves, who replaced the plexiglass cover without refastening it in place.

Frederic Remington (1861-1909). *Canadian Northwest Mounted Police,* 1890. Tempera on panel, 46.4 x 21.9cm. Signed and dated l/r.

Indian, 18th century. *Hanuman, the Monkey God.* Bronze, h 14 cm.